

# How To Dress To Be Truly Egyptian

*Just What Styles a Woman Should Choose  
to Make an Authentic Imitation of One  
of the Old Pharaohs' Queens*



Above—An Egyptian woman's costume showing the thick, non-transparent underdress which fitted the figure closely and somewhat concealed it.

On Right—Mrs. Asquith wearing the first "King Tut-ankh-amen gown" seen in London.

The great source of inspiration for women's fashions is no longer Paris or London or New York. It is the grim "Valley of the Tombs," where the archaeologists have lately been bringing to light such a wealth of interesting evidence of the life that was lived there 3,600 years ago.

To be truly fashionable this year a woman must be truly Egyptian in the way she dresses, the kind of jewels she wears and the way she does her hair. The more authentic hints she gives of the colors and forms that were popular in ancient Egypt the more in style will she be. To be strictly up to date she must dress in the mode that was set on the banks of the Nile 1500 years before Christ.

All this is a result of the amazing revival of interest in things Egyptian that has followed the recent opening of old King Tut-ankh-amen's tomb and the discovery of the millions of dollars' worth of precious relics that fill it to overflowing.

Milliners, modistes and the creators of everything that women wear have fallen under the spell of ancient Egypt as completely as the archaeologist and historians. They are ransacking the Egyptian collections in the museums and poring over the cabled descriptions of the treasures found in King Tut-ankh-amen's burial place to secure authentic motifs for their creations.

And scores of designers, not content with the information they can obtain in this country, are already in Egypt or on their way there to gather first-hand information that will help them to transform every modern woman into a creditable imitation of a Pharaoh's queen.

Fabrics dyed in the peculiar shades of turquoise, red and yellow which the ancient Egyptians used best of all are sweeping all others from the market. Silks printed or embroidered with long forgotten designs copied from strange symbols that played an important part in the religion of the Pharaohs are in greatest demand. The jewelry shops are filled with costly baubles of gold, silver and precious stones wrought in the curious way which Egyptian women admired centuries before Cleopatra's day.

Of course, many things that are being offered as truly Egyptian by unscrupulous or ignorant dealers are nothing of the sort. But no woman who wants to date her styles back 30 centuries or so need worry about going wrong if she will only avail herself of some of the great mass of information which Egyptologists have long been gathering about the daily life, dress, art and religion of the ancient Egyptians.

Prof. Jane Fales of the Department of Household Arts at Columbia university, who is an authority on fashions for women in both ancient and modern times, has made an interesting summary of just what Egyptian women of 30 or more centuries ago wore. What she has to say will be found very helpful by every woman who wants to be sure to get just the proper touch into her imitation of ancient Egyptian styles in dress, jewelry and coiffures.

Egyptian dress, according to Professor Fales, was evidently as much ruled by fashion as is the dress of more modern nations. It was unlike modern dress, however, in that the costume of the men showed more changes than did that of the women and seemed of greater importance.

For a period of about 1,300 years all Egyptian women, whether prin-



Miss Ruthelma Stevens wearing a silver "moonbeam shawl" and earrings copied after those worn by a queen of Egypt.

cess or peasant, old or young, wore one garment, a simple dress. It was without folds and so narrow that the form was plainly visible. This garment reached from just below the breast to the ankles and had few variations in style.

These were generally in the arrangement of the shoulder

straps or braces which served to hold the dress in place. These straps were straight bands and were usually worn over both shoulders. They were, however, sometimes arranged to form a V-shaped neck.

Occasionally only one or even no strap was used, in which case the costume was made sufficiently narrow to keep it in place. The usual ornamentation for the dress was a little embroidery at the hem.

Improved commercial relations and greater intercourse with foreign nations affected Egyptian fashions. The same narrow dress was first arranged to cover the left shoulder and leave the right one uncovered and the arm free. Later there were various changes, such as the addition of fullness and the use of a short sleeve for the left arm.

Over the dress a wide, loosely flowing cloak or mantle was worn. It was fastened over the breast and hung straight down to the feet. The dress and the mantle were made of fine, transparent fabrics.

Many other variations appeared from time to time, the most important was an additional thick non-transparent underdress which fitted the figure closely and somewhat concealed it. The outer dress was given even more fullness, which was frequently arranged in plaits. There were also dresses with two sleeves, short mantillas with fringed borders, short aprons and girdles.

Both linen and wool were used for the costumes. They were spun and



On the Right—An elaborate Egyptian head-dress bearing a vulture and an asp to indicate wearer's rank. On the Left—A very old picture showing the extremely simple costumes worn by Egypt's women in the seclusion of their homes.



Bathing beauties of 3,000 years ago wore many more clothes than those of today, according to this motion picture view of a royal princess and her attendants bound for a cooling dip in the Nile.

and the mysterious pyramids.

The heroine of next summer's novel will appear in the second chapter tall, lithe and dark, with elongated eyes. Unfathomably mysterious, she will move about in a gown of gold lamee, distinguished by purely Egyptian decorations, closely swathed, overlapping hip draperies held with a jeweled girdle of antique design. Jeweled panels will hang from each side of the front, flaring at the hem of the dress.

This creation in gold and jewels is Egypt's last word in evening gowns, unless one prefers the same gold lamee ornamented with the fashionable all-over scroll design of turquoise blue stones.

## Society Drops Stillman Family from Register

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She wore the most expensive creations of modiste, milliner and furrier and glistened like a Christmas tree with diamonds. When she went shopping or calling she rode in a limousine of her own, with a liveried chauffeur.

In this apartment in September, 1918, Flo Leeds gave birth to a son. The birth certificate listed the child as "Jay Leeds," son of Harold and Florence Leeds. But later on many different persons have sworn that the man known about the apartment house as Harold Leeds was none other than James A. Stillman.

Two months later, at the Stillman city home, Mrs. Stillman gave birth to a son. The child was christened Guy Stillman.

In the summer of 1920 Mr. Stillman started secretly an action for divorce, denying the paternity of little Guy and naming Fred Beauvais, a good-looking Indian-Canadian guide, as co-respondent. Beauvais had been in Mrs. Stillman's employ in the Canadian woods and had visited her and the children at her home in Pocantico Hills.

The banker asserted that this intimacy had been going on for three years, in spite of his efforts to stop it. Anonymous letters, which Mrs. Stillman admitted had been stolen from her home, were published. They contained many affectionate terms of endearment, as well as many phrases well known to the Canadian trails.

Mrs. Stillman replied to her husband's suit by charging that Flo Leeds had won his heart and that he was the father of her son.

Ever since then the case has been dragging its weary way through the courts, making at every step more and more serious inroads into the Stillman fortune. Pending the final decision Mrs. Stillman was granted liberal alimony.

Only a few weeks ago Flo Leeds, who had been keeping her whereabouts carefully hidden ever since the storm broke, sailed for Europe with a woman friend. There are rumors that she and Mr. Stillman are no longer on good terms—that they may soon be parted forever.

On the Left—Miss Billie Burke's interesting adaptation of ancient Egyptian styles to a modern dancing costume.



woven by hand and dyed in various colors, such as red, saffron and blue.

While the garments worn by Egyptians were simple in texture and arrangement, the accessories with which they completed their costumes were elaborate in design and rich in coloring and offer many suggestions for the decoration of modern costumes. They included ornaments, headdresses, etc.

In the early periods women seem seldom to have worn sandals, though they were adopted later. They were chiefly of one form, fairly heavy in the sole, with straps, but they were made of a variety of materials.

In Egypt the care of the head was especially important. It was a hot country, where covering was evidently needed to protect the head from exposure to the sun. The hair of the Egyptian woman was well cared for and elaborately dressed. Wigs were evidently frequently if not generally worn.

At first the fashion of all classes was a heavy coiffure of straight hair hanging in two tresses over the shoulders. Later the ends of these tresses were made into a fringe, and still later the full length of the hair was divided into a number of locks and braided or curled.

In addition to the elaborate hair-dressing there was the headdress representing a lotus bud, a vulture, an asp, according to the rank and position of the wearer.

Ornaments were used throughout all periods. The most valued of these were evidently the colored embroidered necklets or collars, which were made of leaves of papyrus or

of fabrics and were embroidered in a great variety of interesting designs in gay-colored wools. There were also bracelets, earrings and anklets, which in many cases matched the collars in design and color.

Of course there will be fashionable setting for the modern adaptations of the glories that were Egypt's. London already has a "tea cave," where everything is Egyptian to match one's gown, and New York has started plans for several Egyptian supper rendezvous. Society will revel in Egyptian dinners and balls in imitation of the glittering courts of the Pharaohs.

The fashion exhibition of the minute is not really up-to-date if three-quarters of the costumes are not authentically Egyptian. At a recent "spring" opening in New York the new gowns were shown on girls made up to look like dusky Egyptian slaves.

Among the bewitching creations showing the influence of long-dead pharaohs at this exhibition was a wrap whose bright colors were said to be exact reproductions of those found in some of the hangings in Tut-ankh-amen's tomb. Its satin lining was of the peculiar Egyptian clay shade. The decorative pattern was carried out with beads in the design of a scarab reaching to the bottom of the wrap. The scarab was a beetle which the Egyptians held sacred, and before the present Egyptian craze is over its likeness will doubtless be as familiar to American eyes as the common housefly.

The all-gold or the all-silver woman will be seen frequently as a result of our eagerness to ape the fashions of old King "Tut's" day. The Egyptian lady of fashion wore elaborate wigs and even painstaking strung beads on her own hair. The fashionable beauty of 1923 will gild her hair and wear a gilded gown with golden shoes and glittering stockings to match.

There'll be Egypt in her dreamy eyes, whether they are black as they really should be, or blue or hazel, and she'll have to be wooed with enamel jewelry after this. Everything must reek of the sleepy Nile